

It ought not to influence the High Joint Commission in counting the Electoral vote to reflect that while one of the candidates has come up and paid his taxes like a little man, the other is now a defendant in a suit to recover \$50,000 more or less, of income tax, out of which he has defrauded the Government, but it would be a very sad business if one of the first officials of the State should be in-

A WELL-INFORMED correspondent of the New York Tribune writes to that journal that the Arbitration scheme will certainly result in the election of Hayes and Wheeler. He says:

I do not believe that any man on the Supreme Bench (except Field, who belongs to a very bad breed of dogs) would be willing to tarnish his reputation as a lawyer and honest man by holding that the electoral vote of any State given in accordance with the

**Art and Artists.**

George Cruikshank, the well-known English artist, who among his many labors, illustrated the works of Charles Dickens, is still living in London, at the age of eighty-five years. He is still hale and hearty, and attributes his vigor wholly to his never having smoked anything stronger than water. He is the most earnest apostle of temperance, and cautions his ten million readers at a time without wearying to the evils of strong drink. His works are now being exhibited in London.

Bouffarig, the French painter, is about forty years old, has a high, massive forehead, and

artist. Hisido proper is a sort of store-room for the tools and materials used for large pictures. He paints in a small room, which is a study, and a plainly-furnished side room. One of his pictures, "The Fishermen," shows two young girls standing upon the beach and looking out at sea. The father and mother are not there, and the father will not return. The poor children, so poorly clad, so beautiful in form and coloring, are left to their grief and hope. The picture is valued at \$4,500.

Gibson, the sculptor, had curious habits of work. He said he did not care about the "works of modern scribblers," but from time to time he would make a study of some unaccountable work of yours, upon a subject of his own choice, and speak of it as it was something about which he was reading a very interesting book called "The Spectator," yes, very interesting," he said. He died only a few years before his death, and as he

The personal appearance of Gerome is very peculiar. His head, with its deep-set, large eyes, wild masses of gray hair, and pointed gray monstaches is eminently picturesque.

For extreme industry, excessive irritability, and great dislike to visitors, the last two qualities being probably necessary corollaries of the first. Strange to say, notwithstanding the accuracy and perfection of his drawing, he has never succeeded as a portrait painter. His portraits of Rachel, now in the Comédie Française, and exhibited at the Alace-Lorraine Loan Collection, is a mere fancy sketch. In the theatre, but it is not Rachel, and it provoked unfavorable comment by its proximity to the likenesses of the great actress by Mueller, which was on exhibition at the same time. But in his own domain he reigns in well-nigh unrivalled supremacy; and as he is but fifty-three years of

A genre picture by Rossi, an artist of the Fortuny school, is Mr. Hasletine's latest hobby. Its subject is like the opening of a fast Fyfe Beauveau novel, or a "risky" high-colored description by Gautier. The scene is a vast library that looks like the hall of the maps at the Vatican. A handsome young professor in black velvet and satin, powdered hair and lace ruff—is attempting to lecture on anatomy to two incorrigible young women. He stands before a great library table; the forefinger of his right hand rests tremblingly on a skull bone.

She is creative, and in a state of ecstatic anguish, as if his thoughts were more on human female charms than science or memento mori! The two incroyables are in wonderful costumes and most audacious positions. One is on a chaise longue half buried in a green satin cushion, and displays provokingly her pretty celestial silk stockings and pink slippers; her graceful body is hardly hidden by a gauzy, filmy gown, and she leans her fascinating little head, which is powdered and has a mob-cab with scarlet ribbons, on a delicious arm and hand. The other damsel is seated in a great chair, holding a huge open book; she has on a large black

white hair, black mantle lined with scarlet;  
white fishu, yellow over-gown; Pompadour  
black petticoat; her pretty feet and ankles ar  
stretched out on a Persian foot-stool, with bl  
rich stockings, black slippers and great str  
buckles. Both look drowsy and demoralized  
The finish of the picture is exquisite; you can  
notice it as on a miniature. The accessories  
are nicely placed and well painted; column  
and draped canopy, leather screen, a rich  
Turkish table cover, great books and the map  
on the wall of Italia Antica. You see  
picture as from a great open doorway which  
leads out into the open air. On the outside  
red marble steps are leaves and all the  
fragrant litter of outstretching tree branches  
You can easily imagine that it is a summer

And in this library are the drowsy, pretty and audacious girls, the poor young victim of a professor, whose words are of as much value to their ears as the drone of the honey-bee on the outside flower-beds; and he, poor man, is like a gray moth, which they may catch and fasten for amusement with a pin on a scarlet-satin pillow!—*Anne Breuster in the New York World.*

Very interesting examples of ancient Greek art have been found in the cemeteries at Cyrene, Megara, Cindus, and Tanagra, many of which are now preserved in the museums of Europe. These consist of miniature figures in terra-cotta, often skillfully modeled and richly colored. Prof. Mahaffy tells us that these

figures arose arbitrarily from eight to twelve inches high, and represent ladies both sitting and standing in graceful attitudes, young men in pastoral life, and other such subjects.

\* \* \* I saw several collections of these figures on cupboards and in cabinets in private houses at Athens, and was greatly struck with the marvelous modernness of their appearance. The graceful drapery of the ladies especially was very like modern dress, and they had often on their heads flat round hats quite similar in design to the *gyfse* hats much worn among us of late years. But, above all, the hair was drawn back from the forehead, but at all in what is considered Greek style, but

were young. Many hold in their hands large fans, like those which we make of peacocks' feathers." It is supposed that these images were used as toys by children, and perhaps as ornaments. It is not known to what age they were made, but the tabs in which they have been found, are not later than the second century before Christ. "Necessarily thrown, as I have said, into the category of the most primitive and barbarous toys for the origin of these figures, in their bright coloring—pink and blue in the dresses, often gilded fringe; the hair always red, so far as I could see—are indeed, like what we know of old Greek statuary, but in other respects are, as I have just now said, surprisingly modern. If their antiquity can be strictly demonstrated it will but show

The things relating to art; how, with the simplest material and at a long distance from the great art centres, they produced a type of exceeding grace and refinement totally foreign to their great old models, varying in dress, attitude—every point of style—from ordinary Greek sculpture and anticipating much of the modern ideals of beauty and elegance." The Government of Greece has forbidden the sale of these figures by the workmen who find them in making excavations; hence their prices have risen enormously. One of these was sold at Athens at Auction for less than £200 to Lord Elphinstone, and another at Tanagra, a place difficult for travellers to reach, they may probably be seen, if ever procured for much smaller sums, from some one who has concealed them for private sale.

One of the most interesting topics before the Italian Parliament is the proposed modification of the civil list, or expenses in the royal household. The King once more asks for the payment of debts amounting to 32,000,000 francs, and for an addition of 1,000,000 francs to the present annual allowance, which is 12,000,000. Several of the royal palaces are to be given up to the government, and, if they cannot be turned to better account, offered at public sale. The principal one in the list, and among the largest in the world, is that of Co-

marble staircase unsurpassed in the world.











